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ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 25 titles deal with a variety of topics, including the following: (1) ensemble as a process of actor training; (2) perspectives on the verbal performance of jest, abuse, and contest; (3) a course design for teaching black drama; (4) adapting chamber theatre for television; (5) theories of theatrical criticism; (6) the trial convention in English Renaissance drama; (7) public theater in Renaissance England and Spain; (8) the aesthetic dimensions of drama in education; (9) children performing poetry as a way of learning; (10) evaluation of a sixth grade creative dramatics program; (11) historical studies of American drama; (12) audience response to interpersonal distance in live and in videotaped theatre scenes and its implications for teaching methodology; and (13) the relationship of self-perception and audience members' perceptions of stage characters. (RL)

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THEATRICALITY AND DRAMA **Order No. 8122159**

BALDO, JONATHAN, PH.D. *State University of New York at Buffalo*, 1981. 188pp.

This dissertation explores the ways in which the terms "theatricality" and "theatrical" may be applied to language and to texts. "Theatricality" and "theatrical" are construed in opposition to "drama" and "dramatic." The first chapter explores various means of making this distinction and suggests that it is possible to regard theatricality as a difficult mode of discourse, rather than a fall from the dramatic, a failure or malfunctioning of language within the genre of drama. Chapters 2, 3, and 4, which constitute a reading of *Hamlet*, indicate that the distinction between theatricality and drama--necessary as it is--is virtually impossible to sustain from the point of view of language.

Each chapter explores a different aspect of theatricality. In Chapter 2 theatricality is defined in relation to the problem of contexture in *Hamlet*, encompassing the rupture with contexts occasioned by theatrical discourse; epigrammatic statements and the effort to transcend particular contexts; logic and pseudo-logic; the notions of cause and effect; and what appear to be various types of "closed" discourse in the play. Chapter 3 explores the concept of interpretation in *Hamlet* and traces the connections between theatricality and the motifs of "showing" and self-evidence. It focuses on rhetorical strategies designed, on one hand, to obviate the need for interpretation, and on the other hand, to foster the impression that there remains something to interpret. The fourth chapter takes up the prominent distinction the play makes between action and acting in relation to the quest for knowledge. "Theatrical" is sometimes construed as a commendatory term suggesting the actor's or the playwright's awareness of what he is doing when he is acting or writing a play. But in *Hamlet*, theatricality, although closely tied to epistemological concerns, is often a sign or mark not of awareness but of the difficulty of knowing.

Chapter 5, a study of Shelley's "Hymn to Intellectual Beauty," explores the relation between theatricality and temporality. It reinterprets Shelley's prospectivism in linguistic terms and examines the important role played by deferral in Shelley's semiotics. Shelley's prospectivism is in turn reinterpreted as an anti-theatrical strategy. The idea of prophesy in the "Hymn" is studied in relation to the "prophetic" or prospective character of Shelley's metaphors and the anti-prophetic rhetorical questions and (spatial, atemporal) binary logic in the poem.

Chapter 6 is concerned with the relation between theatricality and the concept of the self or subject. Proceeding through a close study of Wallace Stevens's "The Creations of Sound," it considers the elision of the subject as a defense against theatricality. Theatricality is situated with respect to both lyricism and drama on the basis of its conception of the self or subject.

TEN YEARS OF STAGE DESIGN AT THE MET (1966 - 1976) **Order No. 8121881**

BAUTISTA, MICHAEL PHILLIP, PH.D. *Texas Tech University*, 1981. 366pp. Chairman: Dr. Forrest A. Newlin

The object of this study was two-fold. First, to present a selective pictorial history of the first ten years of stage design produced at the New Metropolitan Opera House. Second, to anaylze a limited number of those designs to determine any original and unique solutions made possible by this extraordinary facility. The first objective was achieved by finding and photographing original renderings, photographs, or color transparencies of each production and organizing them chronologically. As these materials were not readily available and certainly not in any organized and published form; it was oftentimes difficult to date production photographs when they were located. Designers original renderings were usually impossible to find making it even more difficult to assign production photographs to the rightful artist. It was only after lengthy investigation and study of stylistic approaches that the artist could be determined. The second objective required an analysis of the realization of each setting in accordance with the mechanical and electrical systems of the Met stage. This analysis had to be based upon available floor plans, working drawings, renderings, and photographs. Too often all of these materials were not available for the purposes of this study. Therefore, the examination of the realization of each of the ten selected operas would have had to be derived from incomplete information with regard to technical drawings. Due to this lack of information, the thrust of the study shifted its focus from the mechanical and electrical facilities used for each opera at the Met, to the theatrical conventions employed by the scenic designer.

The operas that were chosen to be analyzed were: *Die Frau ohne Schatten, Die Walküre, Tosca, Cavalleria Rusticana/I Pagliacci, Parsifal, Pelléas et Mélisande, Carmen, Les Troyens, Boris Godunov,* and *Aida*. These were chosen because of the availability of floor plans, photographs, and written material to demonstrate how these operas were staged.

The most common pieces of electrical and stage machinery shared by all of the forty-seven operas designed specifically for the new Metropolitan Opera stage were the fly system and lighting system. The continuous use of the scrims and cycloramas of the facility has been encouraged by the massive lighting capabilities of the Met, permitting greater flexibility in the use of projected scenery. Many of the later designed operas used the projection systems extensively in realizing scenic designs. The main stage lifts were also used frequently in the magic transformation of the main stage area while a lesser number of productions utilized the turntable and the side stages.

Twenty-five out of these forty-seven operas used the unit set as the major design solution to meet the numerous scenic requirements of these operas. The use of the unit set has allowed for greater flexibility in the design of some very demanding operas by altering the various scenic elements and the locales in a rapid and efficient manner.

As already mentioned, the unit set was a favorite convention among the designers; but, more than a solution to the scene shifting problems, it oftentimes became a part of the action of the opera, moving appropriately to change a scene in full view of the audience as the performance continued.

Therefore, many of these difficult design problems have been solved by original and unique solutions which have permitted the use of the unit set and projected scenery as a major design solutions to contemporary opera stage designs. No other stage in the world can mount several operas in one day as the Met has done since it moved into its new facility at Lincoln Center, and because of the vast space, the mechanical and the electrical capabilities, the Met can continue mounting new and exciting settings with unique solutions to major design problems.

THE TRIAL CONVENTION IN ENGLISH RENAISSANCE DRAMA **Order No. 8116455**

BOERNER, DOROTHY PAYNE, PH.D. *University of Maryland*, 1980. 300pp. Supervisor: Maynard Mack, Jr.

This study examines the trial, one of the most frequently employed conventions in English drama from 1580 to 1642. First, "trial convention" is defined and noted in its various guises--impromptu or formal trials, trials by combat or ordeal, the Parliament of Love, and mock, abrogated, and narrated trials. Succeeding chapters consider the background, staging, characters, language, and structures of the trials, and the conclusion briefly compares law and legal procedure in the drama and in the world outside it.

The trial in Renaissance drama owes little directly to its precursors in classical and medieval drama. The Passion plays of the mystery cycles present Christ as the archetype of the silent, suffering defendant, while in the moralities, the Debate of the Four Daughters of God allegorizes the conflict between mercy and justice.

By cautiously combining all types of staging evidence, it is possible to reconstruct the staging of the trial, which in many plays requires a large

property--an elevated seat or "state" for the judge, a bar, or a table. Unusual trials call for additional stage resources--a scaffold or flying machinery.

Several of the unusual trials go beyond theatricality and are thematically important. The trial-and-execution sequence in *The Spanish Tragedy*, III.vi, is the only application of ideal justice in Kyd's revenge tragedy. In *2 Henry VI* the Horner-Peter combat contributes to the portrait of a weak king, but the reverse is true in *Richard II*, where Richard acts from strength when he stops the combat between Bolingbroke and Mowbray. At his trial by ordeal in *The Merry Wives of Windsor*, Falstaff functions as a scapegoat who reunites the community.

Characters unique to the trial are the lawyer and the judge. The stereotype lawyer is usually pompous, verbose, and avaricious. The judge emerges as an individual when he is torn by conflict between his judicial duty and his personal desires, like Rochfort in *The Fatal Dowry*, Leontes in *The Winter's Tale*, Appius in *Appius and Virginia*, and Angelo in *Measure for Measure*.

The set speeches of the trial are composed from the general storehouse of tropes, figures, and commonplaces. Portia's oration in *The Merchant of Venice*, IV.i, is exceptional because it raises the issue of mercy versus justice. The orations seem designed as much to impress the theater audience as to influence trial outcome. Viewed as a whole, the language of the trial falls into one of two patterns. In the monologue pattern of speech, one speaker dominates, creating either a static scene, as in *Catiline*, or a scene of verbal action, as in *Volpone*. In trial with the debate pattern, speeches of roughly equivalent length are divided among several speakers.

The trial is a key scene in several structural patterns. Where the action rises to a climax at the dénouement, the trial resolves either a single action plot or a multiple action. In the more common double plot plays the trial resolves either the subplot or the main plot, or more, rarely, both together. The trial also works in the structural pattern where the climax comes midway, as in *The White Devil*. Still another common structural pattern has two trials, usually in Acts III and V, reversing each other, as in *Volpone*.

Although some critics hold that the law and legal procedure in Renaissance drama are closely patterned on that in real life, a comparison of the two shows that dramaturgical considerations and not a desire for realism shape the trial. In a more general way, however, the trial reflects some of the ideals of Renaissance society.

THE WOMAN'S WOMAN ON THE AMERICAN STAGE IN THE 1930'S

Order No. 8117403

BONGAS, PAMELA JOAN, PH.D. *University of Missouri - Columbia*, 1980. 337pp. Supervisor: Dr. Larry D. Clark

Throughout the twentieth century, the number and types of plays by and about women have changed, indicating a relationship between the era, the playwright, and the play itself. This dissertation deals with one aspect of that relationship: women in society during the thirties and women of the stage. Specifically, this dissertation examines the major female characters in plays written by female playwrights of the thirties to determine whether these characters adhere to the acceptable social norms for women of that time, thus, representing the typical women of the thirties.

First this study examines material written during and about the thirties emphasizing women's attitudes toward marriage, men, sex, children, and working women, culminating in generalizations about the norms for thirties women. Secondly, in an attempt to compare the stage woman with the Thirties Woman, this dissertation uses Francis Hodge's directorial approach to script analysis to examine the major female characters in nine plays by six women dramatists of the thirties: Susan Glaspell's *Alison's House*, Rose Franken's *Another Language*, Rachel Crothers' *When Ladies Meet* and *Susan and God*, Clare Kummer's *Her Master's Voice*, Lillian Hellman's *The Children's Hour* and *The Little Foxes*, and Clare Boothe Luce's *The Women* and *Kiss the Boys Goodbye*.

In general, leading female characters in these plays represent two categories: wives and single career women. Basically, the plays introduce the wives as unhappy and unfulfilled, searching for something better in life. Their dissatisfaction forces them to respond in several ways: obsession with a cause, hostility, pettiness, desire for career, drinking, and even murder. Those women content with marriage represent a minority; even these few complain about their situation but see no escape and, therefore, make the best of it. Although some of these women undergo changes that eventually force them to acknowledge the appeal of marriage and motherhood, their significance lies in their predominant discontent with the norm.

The career women, on the other hand, have the opposite problem: they represent successful, independent women, tired of coming home to an empty house. These women have achieved success professionally, yet their careers leave them lonely and incomplete. They are desperately unhappy because they have not fulfilled their function as women: marriage and family.

In general, few of the female characters in these plays have achieved anything they would call happiness. Their lives, whether centered on career or marriage, remain unsatisfying. Significantly, none of these women combine marriage and career; one precludes the other. Furthermore, few of the wives represent model mothers. As a final observation, the women in these plays do not seem very sexual. With few exceptions, the female characters choose a conventional route toward sex: marriage.

In summary, these female characters both adhere to and deviate from the norms for women during the thirties. The discontent wives deviate from the norm because they have not found happiness in marriage and motherhood. Simultaneously, these women adhere to the norm because, despite their dissatisfaction, they see themselves in terms of men and will not give up married life. The picture of the career woman in these plays, however, adheres to the norms of the Thirties Woman. During the thirties, marriage and career were often mutually exclusive; wives rarely worked, career women rarely married. In most of these plays, society regards career women as misfits, women out of place in a man's world of business as well as a woman's world of social affairs.

DRAMA OF A NATION: PUBLIC THEATER IN RENAISSANCE ENGLAND AND SPAIN

Order No. 8112996

COHEN, WALTER ISAAC, PH.D. *University of California, Berkeley*, 1980. 813pp.

During the Renaissance, Europe experienced an international florescence of drama unequaled in its prior or subsequent history. Only in England and Spain, however, did major theaters emerge that possessed significant popular dimensions. Although the similarity of these two stage traditions has long been a commonplace, its nature and cause have escaped adequate theorization. The plays of late sixteenth and early seventeenth-century England and Spain uniquely synthesize popular and learned elements. This synthesis in turn depended on the evolution of the neofeudal absolutist state. By its inherent dynamism and contradictions, absolutism first created and then destroyed the public theater.

The specificity of this theater is most visible against the general background of medieval and Renaissance European drama. In a curiously negative sense, medieval theater was a product of western European feudalism. The drama thrived in the village, church, and town, precisely those interstices of the feudal world that the parcellization of sovereignty prevented the nobility from fully penetrating. But the social basis of the Renaissance, with its fundamental debt to antiquity, was the transition from feudalism to capitalism and particularly the urban fusion of aristocracy and bourgeoisie. This fusion occurred only in Italy, France, Spain, and England. But in Italy the absence of an indigenous absolutism and in France an unusually rapid transition from a very weak to a very strong absolutism precluded syntheses on the Anglo-Spanish model.

In England and Spain between 1490 and 1575, the early growth of capitalism and absolutism fostered professional acting troupes under circumstances that promoted the combination of popular and learned materials. In the late sixteenth century, a stable but incomplete absolutism made possible the consolidation of permanent, public commercial theaters in each national capital. The public theater had built into it a contradiction between the artisanal mode of production and the aristocratic ideologies that it produced. The major genres of the period, romantic comedy and the national history play, dramatize the adaptation of the nobility to the new conditions of its supremacy, a process critically qualified, however, by the workings of the popular tradition.

In the early seventeenth century, both countries entered periods of crisis that culminated during the 1640's in the virtual destruction of absolutism. The public theater was an attendant victim. Although the similarities of

English and Spanish drama persisted after 1600, the greater prominence of the British bourgeoisie and the rise of the London private theaters led to increased generic divergences. Satiric comedy and heroic tragedy, both primarily English forms, portray the failure of the aristocracy to adapt to the rise of capitalism. The Spanish heroic play reasserts the nobility's traditional vocation, while British bourgeois tragedy and Spanish peasant drama reveal the divergent social directions of the two countries. The revolutionary potential of the popular dimension of the public theater is most evident in the peasant plays and Shakespeare's tragedies.

Subsequent forms draw less prominently on popular dramaturgy. Intrigue tragedy combines a loss of national perspective with a problematic view of moral action. Its subject is less the failure of the nobility to adapt to political change than the irrelevance of politics altogether. Tragicomic romance, on the other hand, asserts the future triumph of the aristocracy. Through this utopianism, the public theater made its last great contribution to the absolutist West, intimating a solution to the very conflicts that were then determining its own historical supersession.

TOWARDS DRAMATIC LITERACY: THE AESTHETIC DIMENSION OF DRAMA IN EDUCATION Order No. 8125475

COLLINS, PATRICK MICHAEL, ED.D. *Harvard University*, 1981. 302pp.

A review of the literature reveals that, while the practical literature concerning drama in education is relatively replete, the theoretical literature in the field is quantitatively sparse and qualitatively vague. Furthermore, though educational dramatists agreee that drama must be understood as an art in order to be of optimal value, the literature lacks a description of the aesthetic nature of educational drama. The result is that teachers who wish to use drama in their classrooms lack a set of aesthetic guidelines upon which to base their work in drama. This analysis attempts to provide teachers with such a framework by formally describing the aesthetic dimension of drama in education.

The method of analysis used is refered to as "applied philosophy". This is a method of theory building which is based, at both ends, upon practice. As such I have generated a theoretical description of educational drama based upon my own experience as a teacher of drama with children, and I have then reinterpreted that theory in terms of examples of practice found in the literature. In doing so I have integrated the following sources of information: (1) the current theoretical literature concerning educational drama, (2) general theories of aesthetics, (3) dramatic (theatre) theory, (4) descriptions of current practice, and (5) my own personal experience as a practitioner of drama in education.

After critiquing the current state of drama in education I conclude that the theoretical literature in the field has been dominated by a bias towards "creative dramatics" and away from more "theatrical" forms of drama in education. I argue that this bias may be explained in terms of contemporary philosophies of creativity which emphasize the self-expressive aspects of creativity while overlooking the more formal aspects of art.

I then propose that the field of educational drama is in need of a better description of the formal elements of drama as an art. However, before describing drama in these more formal terms I draw upon the work of people such as John Dewey, Susanne Langer, Nelson Goodman and Constantin Stanislavski in arguing that the formal aspects of drama are very closely related to the cognitive and affective constituents of the art and that therefore a more thorough understanding of the formal elements of drama may provide teachers with a better means of facilitating growth through drama.

Next I develop a conceptual framework for drama in education by describing the various formal elements of drama (movement, mannerism, speech, spectacle, plot, characterization and setting) in terms of Nelson Goodman's "symptoms of the aesthetic". I argue that the art of drama tends to be characterized by Goodman's five symptoms of the aesthetic (syntactic density, semantic density, relative syntactic repleteness, exemplification and multiple and complex reference) and that those symptoms may therefore provide teachers with a means of conceptualizing educational drama.

While this framework of educational drama is based primarily upon my own experience as a teacher of drama, I also attempt to show that it may be used to describe a wide range of practice found in the literature. I do so by examining the work of Brian Way, Viola Spolin and Dorothy Heathcote in terms of this description of drama. This part of the analysis not only serves to provide the theory of drama developed here with a broader base, but it also illustrates how this theory may be embodied in actual practice.

In the final chapter of this analysis I explore some of the educational implications of this work. In particular I consider some of the methodological, theoretical and practical implications which seem to be inherent in the foregoing analysis.

CHILDREN PERFORMING POETRY: A WAY OF LEARNING Order No. 8120678

COMEAUX, PATRICIA ANNE, PH.D. *Southern Illinois University at Carbondale*, 1980. 182pp. Major Professor: Dr. Marion Kleinau

Oral interpretation, as a pedagogical approach to literature, views performance as a way of experiencing and therefore appreciating and understanding literature. This study provides a theoretical basis for a performance approach to children's poetry. It contends that children can experience, appreciate, and understand poetry more fully through their *own* performances. Furthermore, this study contends that children's language skills can be enhanced through experiences in performing poetry.

To provide a theoretical basis for a performance approach to children's poetry, Chapter II investigates the relationships between selected oral interpretation theories of performing and selected theories of how children learn, specifically, how they learn language. Jean Piaget's theories of intellectual development and his theories of the relationship between the thought and the language of the child are examined. To provide further elucidation of the relationship between thought and language in children's learning, Chapter II also examines the pertinent research of Jerome Bruner, Lev Vygotsky, and Maurice Merleau-Ponty. To describe the relationship between performer and poem in the act of performing and to describe how language functions in performance, Chapter II investigates selected oral interpretation theories of performing.

Chapter III elucidates the relationship between performing and learning as it applies to children and poetry. Poetry, as a particular structure of language, offers a multitude of ways for children to enrich their language and to expand their world of knowledge. Performing poetry is an act of speaking. In speaking the language of poetry, children are actively using language in its fullest, and perhaps most significant, sense. They experience metaphor as the force that makes language essentially relational and rhythm as the force that makes language particularly expressive. In performing poetry, children learn new words, new meanings (both denotative and connotative) and experience the importance that gesture (expression in voice and body) plays in the meanings conveyed in spoken language.

Performing poetry is a holistic way of learning in which the child is directly involved in living through the experience of a poem. As children embody the language and gestures of a poem in performing, they come to know what a poem means through how it means: how it feels, how it works, and what it does. Performing is an experiential way of learning through which children explore and construct their world of knowledge.

Chapter IV describes how children can explore and construct their world of knowledge through performing poetry. It describes performance possibilities for children's poetry by delineating (1) poetry experiences for first and second graders; (2) poetry experiences for third and fourth graders; and (3) poetry experiences for fifth and sixth graders. This chapter suggests ways for the teacher to guide children into experiencing the poems themselves and describes what children can learn from such experiences.

AUDIENCE RESPONSE TO INTERPERSONAL DISTANCE IN LIVE AND IN VIDEOTAPED THEATRE SCENES AND ITS IMPLICATIONS FOR TEACHING METHODOLOGY Order No. 8124427

FRANTZ, ALICE HUMBY, PH.D. *The University of Florida*, 1981. 262pp. Chairman: Richard L. Green

This study dealt with one aspect of concern to acting and directing teachers, namely the message-sending capabilities inherent in the actor's use of theatrical space. The validity of videotaping live theatre scenes and using their playbacks to teach acting and directing students about space has not been investigated. Thus emerged a twofold aim for this study. First, it tested experimentally the hypothesis that audience response to interpersonal distance in live theatre scenes will differ from audience response to videotapes of the same live theatre scenes. Second, it utilized the experimental results to consider the appropriateness of using videotapes in teaching actors and directors about interpersonal distance in live theatre.

A mechanical data collection system, the VTR II, was created which would allow instantaneous and continuous audience responses during performance. This variable theatre response device was made to be used in conjunction with commercially available videotape recording/playback systems. The individual devices allowed audience members to continuously respond in one of three ways (that

the actors were too close together, "ok," or too far apart).

The Posttest-Only Control Group Design was used to study audience response to the opening vignette of Edward Albee's *A Delicate Balance* and of Lucille Fletcher's *Night Watch*. Each experimental group responded to one scene performed live and then on videotape. The control groups only viewed the scenes on videotape. The audiences for *A Delicate Balance* consisted of ten males and six females, while those for *Night Watch* had seven males and six females. University of Florida student volunteers comprised all audiences.

For each vignette, three comparisons were made--the experimental group to the live scene and the videotaped scene, the experimental group to the live scene with the control group to the videotaped scene, and the experimental and control groups to the videotaped scene. The data were tested to see whether at the .05 level or better in the responses between conditions there were significant differences. To facilitate data analysis, the responses of "too far apart" and "too close together" were combined into the "not ok" category.

The chi-square test with the Yates Correction Factor was applied to the data of each second of the scenes being compared as a means of determining the degree of response consistency. When necessary because of the small sample size, the Fisher Exact Probability Test, the Tocher Modification, the Tocher Ratio, and a table of random numbers were used. In all six comparisons there were instances of significant differences, with instances of ten or more consecutive seconds occurring in four of the comparisons. Considering the scene lengths were roughly nine minutes, it is particularly notable that in two instances for over a half a minute straight (40 seconds and 42 seconds) there were significant differences in audience responses to one scene.

The findings of this study indicate the inadvisability of trying to use videotape playbacks to teach actors and directors about interpersonal distances in live theatre.

USING SOCIODRAMA FOR TRAINING ACTING STUDENTS IN AUDITION AND INTERVIEW TECHNIQUES

Order No. 8120821

GARCIA, ANTONINA TERRANOVA, ED.D. *Rutgers University The State U. of New Jersey (New Brunswick)*, 1981. 198pp. Chairperson: Jon Klimo

It was the purpose of this study to explore the use of sociodrama and its effectiveness as an educational methodology for training actors to gain comfort and expertise in the employment-seeking process. Its focus was on maximizing preparedness, self-confidence, assertiveness and spontaneity and lessening anxiety relative to auditioning.

Thirty subjects, 11 male and 19 female, participated in the study. They were current and former college acting students whose training ranged from one to six semesters of collegiate acting.

Subjects were randomly selected for Group I, the experimental group, or Group II, the control group. Sociodrama was the teaching strategy used with Group I, the experimental group. Among the sociodramas enacted during the six week course of study were ones exploring how to comport oneself at an interview; how to manage anxiety immediately prior to an audition; how to deal with cold reading materials; how to train spontaneity; how to manage one's feelings of insecurity at an audition; how to put forth one's best qualities in an interview.

One week after the sixth session, an assessment session was held in which subjects first completed The Tennessee Self-Concept Scale (measuring self-confidence), The College Self-Expression Scale (measuring assertiveness), and The State-Trait Anxiety Inventory (measuring anxiety). Next, they performed a mock audition before three theatre professionals. They auditioned with two one and one-half minute prepared monologues. Each subject also delivered a cold reading. The judges were told neither to what group an auditioner belonged nor what was being tested. They marked items on two blind rating Likert-type scales developed specifically for this study, The Actor's Rating Scale and The Cold Reading Scale.

As expected, there were no significant differences between the experimental and control groups on the standardized test administered immediately prior to the audition, indicating the homogeneity of the groups at the outset.

Regarding the use of sociodrama as an intervention, the results were somewhat equivocal. Group comparisons indicated a trend toward significance, however, not under the conditions preset for this study, viz., that probability would have to be at the .05 level for a hypothesis to be rejected. The *t*-test results were at trend level. In addition, with inter-rater reliability being either moderate or questionable, a large degree of variance was unaccounted for. These facts, coupled with the small sample size, the evidence that the experimental group scored higher than the control group on every item, that the parametrics concerning group membership show positive relationships between belonging to the experimental group and doing well on the audition, suggested that the results should be put to trend analysis. The significant findings in the expected direction between experimental and control groups lend support to further study using a larger sample size.

A Sign Test was performed on the data for both prepared monologues (Actor's Rating Scale) and cold readings (Cold Reading Scale), resulting in a significance level of .016. A Chi Square analysis was also performed on the prepared and cold reading data. The resulting Chi Square indicated a main effect for both beyond the .001 level of significance. Thus, there is support that using sociodrama preparatory to auditioning does enhance a person's performance at an audition.

THE FEDERAL THEATRE PROJECT: REGION IV--A STRUCTURAL AND HISTORICAL ANALYSIS OF HOW IT FUNCTIONED AND WHAT IT ACCOMPLISHED

Order No. 8118166

KOCH, JOHN CHARLES, PH.D. *The University of Nebraska - Lincoln*, 1981. 346pp. Adviser: Tice L. Miller

During the "Great Depression" the United States government operated a nationwide theatre program under the auspices of the Works Progress Administration. The Federal Theatre Project was designed to utilize and enhance the skills of unemployed professional theatre workers rather than have them participate in regular work projects. The initial scope of the project was quite wide; thirty-one states and the District of Columbia had adequate numbers of unemployed to justify the establishment of a state unit in each. Over the four years of its existence (1935-1939), however, the Federal Theatre became more and more centralized in the major metropolitan areas and was eventually terminated when the Congress refused to fund it.

This study deals with Region IV of the Federal Theatre Project, which encompassed the states of Michigan, Illinois, Missouri, Iowa, Nebraska, Minnesota, North Dakota, South Dakota, Wisconsin, and Kansas. Each state that had a theatre unit is dealt with in chronological order to show the unit's development, its administrative functioning, the productions presented as well as public reaction to these, and background on major personalities within each unit. In addition, the regional administration and its interfacing with the state units is examined.

EDUCATIONAL DRAMATICS: A FUSION OF TWO VIEWS

Order No. 8120832

KRAMER, CAROL MASORS, ED.D. *Rutgers University The State U. of New Jersey (New Brunswick)*, 1981. 154pp. Chairperson: Janet Emig

In this dissertation I (1) identify dramatics programs that have developed in American secondary schools, (2) delineate similarities and differences among the programs, (3) examine the commonalities between the teachings of Stanislavski for the theater and Dewey for education, (4) fuse these two views to provide a conceptual framework for educational dramatics programs across the curriculum, and (5) illustrate the implementation of such a program within a ninth-grade science classroom.

The purpose of this study is to develop a systematic and sequential approach for unifying concepts in the planning and organizing of educational dramatics programs. Furthermore, the purpose is to show that educational dramatics programs can enhance the learning of

concepts in subject matter across the curriculum in American secondary schools.

Underlying the theories of Stanislavski and Dewey is the assumption that motivations and actions are unifying factors in the physiological and psychological development of human beings. Together, these factors are the foundation of the conceptual framework of educational dramatics programs as a teaching and learning tool.

Included is speculation on theories for curriculum development and instructional procedures. These theories are basic to the successful application and fusion of educational dramatics activities together with course content.

A SEMIOTIC MODEL FOR THEATRE CRITICISM

Order No. 8122650

LEWIS, WILLIAM RAY, PH.D. *Southern Illinois University at Carbondale*, 1981. 193pp. Major Professor: Dr. Eelin Stewart-Harrison

The study was undertaken in support of the postulate that semiology, the science of signs, could be of value as both a theory of threatre and a practical tool for theatre criticism. The study is in three chapters.

Chapter One presents an overview of general semiology. Some basic concepts of the theory are discussed: codes, *langue*, *parole*, the sign, foregrounding, structuralism, the *Doxa*, and so forth. Some major contributions to the theory are examined; these include the linguistic model devised by Ferdinand Saussure, the iconic/indexical/symbolic functions of the sign observed by Charles Peirce, epistemological aspects such as those explored by Gregory Bateson and Roland Barthes, and psychological aspects noted by the Gestalt school of psychology.

Chapter Two is an application of general semiology as a theory and as a critical method for theatre performance. Attention is given to the shift between the manner by which general semiology deals with a linguistic text and that by which theatre semiotics deals with an aesthetic text. The key factor in this transfer is considered to be the theatrical sign.

Chapter Three reviews an experimental study undertaken to develop a practical critical tool, in the form of a study model, for the semiotic analysis of a performance. A model was devised based on the Saussurean linguistic model. A corupus, in the form of a scene from Sophocles's *Antigone* was recorded on the model and analyzed with regard to the iconic, indexical and symbolic aspects of codes in the performance. The interactions between codes and the relations of codes to larger systems of signification were discussed.

From the study it was concluded that general semiology is a viable perspective for studying culture and communications and that theatre semiotics is a serviceable theory for understanding the way in which performance creates meaning. It was further concluded that some aspects of theatre semiotics as a method did not work in the study model experiment. Primary among these is the failure of the model to address the density of signs in the performance corpus. Two lesser conclusions are reached. First, theatre semiotics as a critical method establishes no criteria for the qualitative judgment of a performance. Second, it may be impossible to demystify performance through the use of theatre semiotics. Although the model projected, constructed and used in this study proved imperfect either in structure or in use in analysis, the results of the experiment hold out the possibility that theatre semiotics can be used to explain the nature of performance and subsequently prove effective as a critical tool.

THE RELATIONSHIP OF SELF PERCEPTION AND AUDIENCE MEMBERS' PERCEPTIONS OF STAGE CHARACTERS

Order No. 8127337

MATHESON, DIANN LEE, PH.D. *Bowling Green State University*, 1981. 77pp.

This study investigated the ways in which audience members identify with stage characters and their resulting attitudes and perceptions toward those characters and the actors portraying the characters.

The Adjective Check List (ACL) was administered to 96 subjects in order to compile a personality profile of each subject. The subjects then completed the ACL on four characters: Hedda and Thea from HEDDA GABLER and Victor and Walter from THE PRICE. By comparing the ACLS by use of Euclidean Distance, the most similar and dissimilar characters relative to the audience members were determined.

The subjects also completed a Likert questionnaire on the characters. This contained four concepts relative to the characters: Desirability, Likeness, Emulation, and Approval and two concepts relative to the actor: Believability and Acting Ability.

Two-way Analysis of Variance and Repeated Measures, followed by Two-tailed t-tests of significance, determined that audience members held a generalized attitude toward the characters relative to the degree of similarity found between them.

When categories of Similar and Dissimilar Characters were submitted to Tukey's Paired Comparison Tests, it was found that audience members did not generalize their attitudes and perceptions within the separate categories, but distinguished their attitudes and perceptions toward the characters, their own self, and the actors.

No significant difference existed between Actor Believability and Acting Ability. However, an aesthetic judgment was rendered on the part of the audience member to distinguish the actor from the character portrayed. Despite the generalized attitudinal response to the Dissimilar Character, the audience member is able to judge the actor's portrayal of that character in a positive manner.

Grounded in social interaction theory, this study finds audience members relate to characters as they would to social others and prefer those characters who reinforce one's self image and value system.

THE USE OF STANISLAVSKY PRINCIPLES AND TECHNIQUES IN PROFESSIONAL ACTOR TRAINING IN NEW YORK CITY

Order No. 8119668

MONOS, JAMES, PH.D. *City University of New York*, 1981. 244pp. Adviser: Professor Stanley A. Waren

This study examines the philosophic bases and teaching methods employed in major professional acting schools today, and compares them to the principles and techniques as found in Stanislavsky's work in order to determine to what extent his teachings have been incorporated into such actor training; and, to ascertain the similarities and differences that exist from school to school, vis-a-vis, Stanislavsky's theories and practice.

The eight representative schools selected for this study, all located in New York City, the theatre capital and professional actor training center in the USA, are: (1) Lee Strasberg Theatre Institute, (2) Stella Adler Theatre Studio, (3) Neighborhood Playhouse, (4) Sonia Moore Studio of the Theatre, (5) H B Studio, (6) American Academy of Dramatic Arts, (7) New York University Theatre Program, (8) Juilliard Theatre Center.

In the second chapter, based mainly on the writings of Stanislavsky and his disciples, eight principles and related techniques are formulated. In each of the succeeding eight chapters, one chapter devoted to each school, data compiled from the above schools (based primarily on observation of classes, taped interviews with representative staff and published materials) is analyzed in order to determine each school's (1) teaching philosophy and (2) training methods which are fundamental to and representative of the curriculum.

In the final chapter there is a brief summary of the principles and techniques formulated for this study, as well as each school's theory and practice of training. It is noted that common to all schools are two main categories of training, regardless of curriculum or its duration: (1) Work on self and (2) Work on the part.

It is further noted that most of the Stanislavsky principles formulated for this study are fundamental in the training program of each school, allowing for differences of emphasis. The cardinal principle: *Through conscious, creative technique, the actor's subconscious is made accessible*, is the foundation of each school's training. It is also determined that some techniques have become outmoded or psychologically suspect, but the degree of integration into each school's curriculum demonstrates that Stanislavsky teachings play an integral role in the training of the American professional actor.

BRECHT'S DRAMATIC THEORY AS MODEL FOR A THEORY OF THE MEDIA

Order No. 8113142

MUELLER, ROSWITHA MARIA, PH.D. *University of California, Berkeley*, 1980. 155pp.

This study proposes to extrapolate from Brecht's dramatic theory a theory of the media, in particular of film and radio. Any attempt to discuss Brecht's dramatic theory without situating it in the framework of his philosophical and political convictions remains partial, since a political and economic analysis of culture plays a central role of Brecht's aesthetics. This argument becomes all the more cogent when film and radio are included in the debate. The importance of cultural production for the total economics of society is more obvious in the case of film and radio than it is in the case of theater or poetry. Brecht gave expression to this state of affairs in his writings on film which deal almost exclusively with the relationship of art and the artist to the economic means of cultural production and the ownership of these means of production. The discussion of film form on the other hand is almost totally neglected and can be established on inferentially.

The link between the political and formal aspects of media and art can be approached most productively by reference to the structure of communication in a given work of art, a film or a radio program. The concept of the "public sphere" as it was defined by Jürgen Habermas and developed by Oskar Negt and Alexander Kluge is capable of mediating politics and aesthetics in a way that corresponds to Brecht's understanding of the relatedness of these disciplines.

The conviction that changes in the structure of communication in the media and in art have a direct influence on political and social life, directed Brecht's attention to the relationship between author, actor, performance and audience. His interest in restructuring these relations was aimed at engendering the imaginative, critical participation of the audience in the aesthetic process.

Using the stage as a kind of "laboratory", Brecht experimented with various dramatic forms to determine which would be most helpful in activating the audience's critical participation. The results, Brecht felt, were not only applicable to theater but could be made available for other forms of expression as well. However, Brecht was very cautious about a simple transference of epic techniques from the stage to the screen for example. As far as film was concerned, he insisted that the specificity of that medium had to be taken into consideration. Brecht's suggestion to apply the laws of graphic art to cinema was meant to emphasize the two-dimensionality of the screen image and to introduce a certain static element. This graphic emphasis turns out to be a powerful way of blocking the spectator's absorption by the illusionistic propensities of the film medium. When used in this way, film would lend itself, Brecht argued, to the inductive method of representation and to the depiction of external action so important to his notion of "gestus" in the drama.

The study ends with an exposition of Brecht's "Lehrstück" theory as a way of illustrating his most advanced aesthetic goals. The "Lehrstück" involves the non-distinction between actors and audience and fully realizes Brecht's goals of creating a new structure for new dramatic material.

ACADEMIC, AFFECTIVE, AND AESTHETIC OUTCOMES OF A SIXTH GRADE CREATIVE DRAMATICS PROGRAM: A QUANTITATIVE AND QUALITATIVE EVALUATION

Order No. 8118821

MYERSON, EDITH SMALL, ED.D. *Clark University*, 1981. 343pp. Chief Instructor: Dr. David Zern

The major purposes of this evaluation study were: (1) to develop an arts-appropriate methodology by combining qualitative and quantitative data collection and analysis; and (2) to discover whether an arts program introduced to improve basic academic skills could, at the same time, provide aesthetic experiences and promote aesthetic development. The study focused on six sixth grade classes, three in each of two schools, involved at different times during the year in a Creative Dramatics program. The program's initiator required data to prove to the funding agency (Title IVC) that Creative Dramatics could improve academic achievement, self-esteem, and understanding of theatre.

In addition to weekly observations and interviews, the Evaluator used the California Achievement Test (CAT), the Coopersmith Self-Esteem Inventory (SEI), and developed attitude scales for administrators, teachers, and students, rating scales for judging classroom practice and class plays, and three tests designed to examine certain expectable outcomes of practice in Creative Dramatics. These were: Creative Dramatics Questionnaire-Vocabulary (CDQ-V), to test knowledge of theatre terminology; Constructing Dramatic Plot I (CDP-I), to test ability to create a coherent plot; Constructing Dramatic Plot II (CDP-II), to test ability to improvise. CDP-I and II were based on the CEMREL game "Constructing Dramatic Plot." Different sets of judges were used to rate classroom practice, plays, plots and video-taped improvisations. Inter-judge reliability correlations for all rating scales were satisfactory.

Comparisons of experimental and control group pre-test to post-test change scores on relevant sections of CAT showed no significant improvement made by the experimental groups. Pre-test to post-test change of scores on SEI were not statistically significant. Pre-test to post-test changes of teacher ratings on BRF were not statistically significant. Observations showed many children doing extra reading and having unusual experiences of success. Pre-test to post-test changes of scores on CDQ-V, CDP-I, CDP-II, all showed statistically significant improvement. Significant relations were found between improvement in improvisation and improvement in self-esteem and also between improvement in improvisation and rating of classroom process. No significant relation was found between improvement on plot construction and rating of artistic value of plays produced by each class. Performance on the CDP-I and II instruments indicated that cooperation skills and oral fluency improved. Positive attitudes towards Creative Dramatics were expressed by all groups.

Findings suggested that when process is generally consistent with theory, affective and aesthetic objectives can be met. Children did acquire understanding of some of the formal, technical and expressive properties of drama. In this sense, the program can be said to have promoted aesthetic development. Children did enjoy the plays and experience moments of enchantment. In this sense the program can be said to have provided aesthetic experiences. Results suggested that future studies should examine differential effects of Creative Dramatics on individual children and should analyze differential effects of amount of time devoted to Creative Dramatics on academic achievement.

It is hoped that persons interested in Creative Dramatics will find the instruments designed to assess Creative Dramatics outcomes useful.

AMERICAN REVIVALISM AND TEMPERANCE DRAMA: EVANGELICAL PROTESTANT RITUAL AND THEATRE IN ROCHESTER, NEW YORK, 1830-1845

Order No. 8124967

OGDEN-MALOUF, SUSAN MARIE, PH.D. *Northwestern University*, 1981. 366pp.

This dissertation explores the interrelationship of ritual and theatre through an examination of the performance forms prevalent in Rochester, New York, between 1830 and 1845. In particular, it examines those performances--the revival meeting, the temperance meeting, the temperance entertainments, and the temperance dramas--which were generated from an Evangelical Protestant world view and supported by the Evangelical Protestant population. The community of antebellum Rochester has been chosen because of its homogeneous nature and its ability to exemplify accurately the Evangelical Protestant strain of the American population at large. It is the hypothesis of this study that although they served dramatically different functions, ritual and theatre were nonetheless significantly interrelated with the Evangelical Protestant community. Furthermore, the study suggests that the origins of the temperance dramas can be traced directly to the revival ritual, and posits that the plays' extreme popularity stemmed from their ability to accurately mirror the myths and dreams of Evangelical Protestantism.

The theoretical basis for this study is provided in chapter one through a review of the current literature devoted to the discussion of the relationship between ritual and legitimate and popular theatre. In the following chapter (chapter two) the history of revivalism in America is tracted with particular attention paid to the interrelationship of revivalism (and the Evangelical Protestant world view which generated it) and the dominant currents of the nineteenth century American ethos: romanticism, egalitarianism, and Jacksonian democracy. In addition, the development of the revival meeting as a

performance form is discussed; structural changes over time are analyzed and related to similar changes within Evangelical Protestantism.

In chapter three the specific revival meeting held by Charles Grandison Finney, the foremost revivalist of the period, in Rochester during the winter of 1830 and 1831 is described and analyzed. The chapter concentrates on tracing the emergence of the modern revival form (an intensely dramatic three hour nightly meeting) from the nineteenth century revival season (a three to five month period of intermittent religious activity). The influence of the conversion pattern--the series of emotional transformations which the Evangelical Protestants believed to be the necessary prelude to conversion--upon the final codification of the revival meeting is also considered.

In chapter four the historical development of the temperance movement and its relationship to Evangelical Protestantism and the revival ritual is reviewed. The amalgamation of revival and temperance imagery and the emergence of several temperance meetings based upon revival structure is considered. The role of these meetings within the life of the Rochester community is examined. In chapter five Rochester's inheritance of the Puritan anti-theatrical bias and consequent hostility toward the theatre throughout the antebellum period is discussed. The emergence and success of a myriad of moral amusements designed to circumvent this bias is also analyzed. Finally, the development of several reform entertainments, specifically temperance lectures, concerts, and exhibitions, is outlined and their relationship to the revival and temperance meetings considered.

In chapter six a brief overview of the history and criticism of the melodramatic form is given, and its function within nineteenth century American society as a form of popular culture is examined. The emergence of the temperance drama as a kind of melodrama designed specifically to appeal to the Evangelical Protestant population is reviewed. In particular the production history of William W. Smith's *The Drunkard; or the Fallen Saved* is discussed, and a brief structural analysis of the work is offered. In the conclusion of this study the revival ritual and the temperance drama are compared in terms of their physical components, their structural elements, and the context of their performance situations.

THE DEVELOPMENT OF THE IGBO MASQUERADER AS A DRAMATIC CHARACTER

Order No. 8124069

OSADEBE, CSELOKA OKWUDILI, PH.D. *Northwestern University*, 1981. 290pp.

This study examines the development of the dramatic masked character from his roots in the traditional ghost character of the Igbo mmanwu, and shows the changes in the traditional ritual actions while highlighting the elements that are maintained in the modern dramatic form of performance. Because the aesthetics of the modern drama can be fully understood based only on the background of the masquerader, and because no study on such considerations exists, this study is undertaken.

As a prelude to the survey of the development of dramatic character, the characteristics of the Igbo-speaking peoples and the essences of the ancestors, the center of Igbo religion, are described in Chapters I and II. In Chapter III, the survey itself explores the whole meaning of the mmanwu, since the meaning varied with each mmanwu type, classification of the mmanwu is essential, as follows:

(a) The Senior Mmanwu	The Tall Ghost and the Ijele
(b) The Night Mmanwu	The Ayaka
(c) The Female Mmanwu	The Maiden Masquerader
(d) The Horned Mmanwu	The Lion
(e) The Youthful Mmanuw	The Ulaga

The most important factor of change in the evolution of the dramatic character is the secularization of the Igbo mmanwu, which, in Chapter IV, is shown to have been caused by the development of trade and the coming of Christianity to Igbo land. The secularization itself resulted in the modern masked character called "masquerader" and a new role and meaning of the mmanwu. And because the masquerader's image and figure structure completely changed, the traditional categories given above had become invalid; a reclassification is now inevitable, in the following order:

(a) The Mmanwu That Could Not Change	The Tall Ghost
	The Ayaka
(b) The Mmanwu That Could Change	The Ijele
	The Maiden Masquerader
	The Lion
	The Ulaga
(c) The Completely New Mmanwu	The Oganachi
	The Oji-onu
	The Hausa Goat
	The Gossiper

Chapter V is concerned with the aesthetics of the characteristics of the masquerade drama. Hence the analysis of the drama's general structure is focussed on its qualities as total theatre and dance-drama. For the masked actor, the human traits which enhanced the character are highlighted. Other dramatic elements, including the modes, are considered for aesthetic values.

In conclusion, I observe that the unique flexibility of the masquerade drama is the drama's most important quality, and that the flexibility is the ultimate source and stimulator for all dramatic changes. Next, I point out that in despite of his tremendous dramatic achievements the masquerader is presently at a dead end. I explain that the dilemma is brought about by the masquerader's lack of new dramatic focus. This is aggravated by the fact that the masquerader is left out of the new dramatic mainstream, which is developing away from the use of masked characters and, particularly, in the desperate efforts of the masquerade organizers to involve him in anything that gives the semblance of a new dramatic direction. Evidently, the problem is the lack of a good direction.

As a way of, at least, stemming the tide of the imminent demise in the masquerader's headlong rush to new ideas, I suggest the development of an acting school, which will explore and update the dramatic values of the masquerade drama. I also suggest the study of the tragic mode as something that was neglected in the masquerade drama and as something that can offer numerous dramatic potentials to the drama today. The efforts to acquire a thorough knowledge of the far-reaching achievements of the masquerade character will, doubtlessly, end his stalemate and return him to the vigorous theatrical life which the Igbo have long since known and enjoyed.

ENSEMBLE: A PROCESS OF ACTOR TRAINING

Order No. 8121896

PHANEUF, CYNTHIA LYNN MELBY, PH.D. *Texas Tech University*, 1981. 199pp. Chairman: Dr. George W. Sorensen

Contemporary actor training consists of actors creating and confronting experiences. The purpose of this study is, therefore, to examine the potential for training actors through an ensemble process. An instructional model that offers a methodology for the creation of an ensemble approach was developed and applied in an acting class. The following steps comprised the model: (1) Actual Ensemble of Persons; (2) Actual Ensemble of Person/Actors; (3) Actual Ensemble of Person/Actor/Characters; and (4) Ensemble of Actualizing Person/Actor/Characters, with a choice/action motif providing a bridge between the levels.

This study proposes an altered way of thinking about ensemble. Rather than subjugating the individual to the group, the individuality of each member is heightened through the group experience. An individual's unique qualities emerge through relationships-in-action. Ensemble, therefore, is not a product but a process of growth that is in constant motion. Ensemble appears through this study's definition as a group of individuals who merge, emerge, extend, transform, and gain energy and insights into themselves as persons, as actors, and as characters because of their needs and commitment to themselves and each other.

Ensemble as a process of actor training is the careful integration of the whole performer--the person, the actor, and the character. It stresses the necessity for utilizing and integrating these three levels for developing dynamic relationships that lead to enhanced and strengthened interpersonal relationships, to expanded actor

possibilities, and to more fully dimensional and richly human characterizations. Ensemble is then a celebration of self--a celebration of the differences in individuals that, once accounted for and accepted, can be a positive force for growth on all levels.

Formal and practical research form the foundation for the study. Following the introduction, a critical chapter examines important actor training approaches by tracing internal components of ensemble. The individuals chosen for this chapter, ranging from the pioneering Constantin Stanislavski and Vsevolod Meyerhold to the contemporary Lee Breuer and Spaulding Gray, represent the visionaries of the actor's art. The chapter places the writer's theory in relation to the history of actor training. A third chapter develops the instructional model, defining stages of development and offering objectives and working concepts proposed as the basis for action. The fourth chapter demonstrates application of the model through acting designs. The final chapter provides a subjective evaluation of the experience and its potential for actor training. An appendix records comments of ensemble members.

The ensemble process was an effective means of actor training. The members' commitment tot the ensemble facilitated some positive and mutually beneficial changes including the following: (1) Members realized that they were responsible for themselves and developed more effective means for fulfilling their needs; (2) The development of effective communication skills allowed for helpful, caring criticism and created an environment for risk-taking; (3) Members created a process whereby character develops through the use of tbe person and personal relationships extended through the actor level; (4) Members became more tolerant of life-style and process differences and worked to find meeting points for creation; (5) Members became more sensitive and responsive to one another and more positively aware of themselves. They integrated the person, actor, and character levels and challenged one another to actualize their potential in performance. The instructional model could be further developed to provide the basis for a four-year actor training program beginning with communication skills and ending with an ensemble production company.

THEATRICAL ENTERTAINMENTS AND OTHER AMUSEMENTS IN SALEM, MASSACHUSETTS FROM THE COLONIAL PERIOD THROUGH THE YEAR 1830

Order No. 8114365

SANKUS, PATRICIA HELEN, PH.D. *Tufts University*, 1981. 559pp.

This study consists of a compilation of all known theatrical entertainments and other amusements in Salem, Massachusetts, from the earliest settlements through the year 1830.

Salem, for many years the second city after Boston, was the most ancient town of Old Massachusetts. In the early years of this country, Salem proved to be an important maritime community. Her merchants traded the world over, and the homes of her citizens were graced with a catholic taste. The wealth acquired by her townspeople allowed them to pursue improved education, with an increased knowledge in the literary, visual, and performing arts.

After the American Revolution, Salem was host to a number of performers who had appeared on the stages of London, as well as New York and Boston. Until 1793, and the repeal of the law prohibiting theatrical entertainments in Boston, Salem offered an appreciative and discerning audience for performers who would have been arrested in Boston. After 1793, solo artists and theatrical troupes found the trip to Salem well worth their time and effort. From 1828 through 1830, Salem maintained her own resident theatre company which was enhanced by frequent star actors and actresses.

The material for this study has been gathered from primary sources, in particular, newspapers and diaries of the period. This material sheds further light on the social and cultural development of New England, and provides another link in the history of the theatre in America.

SPARRING WITH WORDS: PERSPECTIVES ON THE VERBAL PERFORMANCE OF JEST, ABUSE, AND CONTEST

Order No. 8115579

STACY, JAMES RICE, PH.D. *New York University*, 1980. 265pp. Adviser: Richard Schechner

Performance theorists are beginning to teach theatre scholars lessons about what may be viewed as *performance*. Rather than limiting their scope to aesthetic theatre, performance theorists are giving serious attention to such concerns as ritual and the social sciences (Richard Schechner), shamanism (E. T. Kirby), and popular and folk entertainment (Brooks McNamara). My study extends the anthropological focus of Schechner and others to the verbal performance of jest, abuse, and contest. Such performances range from the casual joking of peers to the verbal duels of adversaries, from the festive ridicule of revelers to the corrective abuse of complaintants, from the ritual abuse of community members to the satire and verbal contests of theatrical drama.

This study views such abusive performances as anti-structure, functioning to foster community, stimulate procreation, achieve social control, and provide entertainment. These functions can be served only through performance, that is, a culturally structured, public display of behavior, an interaction of audience and performers. The audience is a cultural witness, making an event public and upholding the community's traditions of verbal performance. The performers draw on these traditions to sanction the behaviors--stylized speech, singing, masking--which they display.

While all jest and abuse may be viewed as performance, it is verbal contest that aligns most directly with theatre. Contest involves challenge and response, a verbal engagement of individual wills, whether the performance occurs as a riddling match, a verbal duel, a Greek *agon*, a Shakespearean punning exchange, or a Tom Stoppard word game.

From another perspective, jest, abuse, and contest interrelate with ritual, play, and theatre. Just as fiction provides a framework of license and safety to theatrical performer, so other abusive performers find safety in the transformative distancing of metaphor and disguise. As transformed aggression, such verbal performances allow performers--and vicariously, audiences--to achieve a catharsis. Such verbal sparring is a mock attack on others and on social structure in which there are no physical casualties. It is play, ritual, and theatre; it is engagement, communion, and release; it is performance.

TOWARD A THEATRICAL CRITICISM

Order No. 8113202

STRAUS, TODD THOMAS, PH.D. *University of California, Berkeley*, 1980. 233pp.

By the term "theatrical criticism" we mean a critical reading which, while deriving meaning from the text (in the manner of literary criticism), takes into full account the text's prescriptive and descriptive relationship with the theatrical space (in the manner of staged performance). The search for meaning that characterizes literary treatments of plays necessitates blindness to the most theatrical of the playscript's elements. Staging the text, on the other hand, while actualizing the potential of the text written for the stage, does little to explain theme, structure, unconscious authorial motifs, etc. Interpreters of theatre, then, clearly fall into two mutually exclusive and yet equally valid camps: the one analyzes the text while the other performs the script. In this dissertation, we aim toward a theatrical criticism which reconciles thes two camps, thereby doing justice to the inherent richness and complexity of dramatic writing.

We have followed two simultaneous paths in the search for the desired goal. The first of these involves the explanation of dramatic form through the use of principles drawn from structural linguistics and Freudian dream-theory. The former offers insights into theatre's complexity in that theatre, like language, constitutes a doubly articulated system of expression. This *rapprochement* permits us to rigorously describe the relationship between script and performance, a relationship that not only dictates the script's form but also calls into question its status as a vehicle for meaning production. Freudian dream-theory--our other theoretical tool--offers some precious methodological indicators, for analysts of the playscript, like the Freudian dream-analyst, find themselves in the curious position of studying the verbal presentation of a pictorial phenomenon. The procedure derived

by Freud for analyzing the dream on the basis of the dreamer's verbalization thus serves as a useful model for our own attempt at analyzing the play on the basis of its verbalization in the play's script.

This progressive elaboration of a critical method is complimented by a series of studies. The plays treated--Cocteau's *Les Mariés de la Tour Eiffel*, Apollinaire's *Les Mamelles de Tirésias*, Ionesco's *Jacques ou la soumission*, Genet's *Le Balcon*, and Beckett's *En Attendant Godot*--were chosen because they display an explicit preoccupation with the conditions of theatrical production. Thus we are able to test our theory of the script on these texts, and also to extract some illuminating principles of theatrical theory which the nature and functioning of these scripts suggest.

Rather than forming a general statement, the conclusion of this study is in the form of a critical reading (of Beckett's *En Attendant Godot*). This is meant to complete our critical overview of the Absurdist corpus while at the same time constituting a model of theatrical criticism at work. This model will hopefully serve as a foundation upon which future efforts at "theatrical criticism" may build.

COMMUNICATION AS DRAMA: THE DRAMATURGICAL IDEA IN THE WORK OF KENNETH BURKE, HUGH DUNCAN AND ERVING GOFFMAN

Order No. 8123373

VOSKERITCHIAN, TALINE DIRAN, PH.D. *The University of Iowa*, 1981. 325pp. Supervisor: Professor Hanno Hardt

The idea that life is similar to drama is one of the oldest and most pervasive metaphors which informs Western thought.

In recent years this metaphor has been explored, developed, and systematized into what has come to be known as the "dramaturgical analysis" of symbolic content. The major representatives of this approach are the literary critic Kenneth Burke whose *dramatistic* system provides the theoretical and philosophical foundations; Hugh Duncan whose *sociodramatic model of communication* is a translation of Burke's literary theories into sociological terms; and Erving Goffman whose *dramaturgical analysis of everyday life* applies the dramatic metaphor to the study of face-to-face encounters.

The purpose of the present study has been twofold: to examine the dramatic idea as interpreted by Burke, Duncan and Goffman and, on the basis of this examination, to define the attributes which account for the resourcefulness of the metaphor, and its relevance to the study of human communication.

Burke's dramatistic thought is based on the proposition that symbolic conduct can best be analyzed as ritual drama of guilt, hierarchy, redemption and victimage. These are the symbolic counterparts of the linguistic characteristics of transcendance, classification, substitution and perfection. Burke proposes a "dialectical" or "agonistic" method for the analysis of symbolicity as a mode of action.

In his sociodramatic model of communication Duncan describes how these dramatistic principles are enacted in comic and tragic dramas of integration and legitimization. He asserts that only through the development of comedy as a communicative, political and intellective instrument can man safeguard democracy, diversity and equality.

Goffman notes that in rituals of face-to-face interaction performers and audiences engage in the management and control of the impressions which others form of the character that is being played on the stage. He studies this process through an observational method which takes into account the inherent paradox and irony of the human condition.

In their interpretations of the dramatic metaphor, Burke, Duncan and Goffman all argue that social order, whether it be hierarchical or episodic, is established and maintained through the exercise of rhetoric. Through rhetoric, which is both a representational and a transformational activity, human beings exercise their innate symbolic capacities, give form to shared experience and maintain the order of social intercourse. Because of the dialectical, contradictory nature of this rhetorical activity, it can only be studied through a non-mechanistic method whose subject is that human middle ground where ambiguity and paradox prevail.

Dramaturgical analysis of social life posits a rhetorical view of communication emphasizing the incongruent stylistic strategies which human beings employ to induce co-operation among participants, to institute and maintain order. It proposes to study this process not mechanistically but "dialectically," through a method which legitimizes skepticism and diversity into a heuristic intellective instrument. In the field of communication inquiry, dramaturgical analysis becomes an alternative to the mechanistic models which, until recently, dominated theory and research.

ADAPTING CHAMBER THEATRE FOR TELEVISION: THE ENACTMENT OF POINT OF VIEW

Order No. 8125030

WADE, ALAN GERARD, PH.D. *Northwestern University*, 1981. 337pp.

The study explores methods for bringing the techniques and aesthetic principles of Chamber Theatre to the medium of television in adaptations of the short story. Chamber Theatre is a group performance mode which retains the narrator of prose fiction and dramatizes his relationship to the narrated action by means of characterization and stage movement. The major premise of this study is that television provides a highly compatible medium for Chamber Theatre techniques and their resulting aesthetic effects. The principal question answered is "How can television feature the narrating figure(s) of prose fiction?"

The study is descriptive and critical in approach. Chapter II discusses the narrating figures of prose fiction as they have been assessed by critics and theorists in terms of "point of view." Wayne Booth's "dramatized" and "undramatized" narrator types provide the general categories for selecting a range of narrators whose points of view are considered for adaptation to television.

Chapter III discusses aesthetic features, conventions, and techniques of Chamber Theatre as they affect the enactment of point of view. It is argued that Chamber Theatre's emphasis on the dramatization of point of view reverses the priorities of the fictive experience: the "illusion expectancy" is backgrounded while the "process of presentation" of that illusion is foregrounded. The resulting effects are a feeling of intimate engagement between actors and audience, an emphasis on narrative process, and an experience mediated by the narrator's perspective.

Chapter IV argues that television features narrational forms and that television makes direct address salient to the viewer; the resulting affect is a feeling of intimacy and mediacy. In the thirty years since television arose out of post-war obscurity, the medium has adopted formats in which an on-camera persona talks to his audience. Unlike the cinema, television tells verbally as well as shows visually, and the bulk of television airtime is devoted to formats in which a narrator is present. Thus, unlike film, television has established a milieu which permits the visual as well as the aural presence of a narrator. Therefore, like Chamber Theatre, televised adaptations of prose fiction may feature the relationship between a narrator and his story without violating the aesthetic integrity of the television medium or the literary text.

Chapter V suggests approaches to staging the dramatized narrators of "Bartleby, the Scrivener," "Main Street Morning," "Life-Story," "The Return of Service," and "Haircut" for television. Such techniques as electronic bifurcation of the narrator, recording the narrator on a different medium than the narrated action, videotaped "replays" of narrated action, camera angle, and varieties of voice-over narration are suggested to enhance television's dramatization of the dramatized narrator. Chapter VI suggests approaches to televising the undramatized narrators of "The Man Who Could Work Miracles," "The Jolly Corner," "Cruel and Barabarous Treatment," and "Virga Vay and Allan Cedar." These narrators, essentially narrators *of* but not *in* the fictive world, may be given spatio-temporal definition in televised productions through their presence under varying guises in several scenes, on a different recording medium, in "limbo" (neutral television space), and in voice-over.

COURSE DESIGN FOR TEACHING BLACK DRAMA

Order No. 8116719

WASHINGTON, J. CHARLES, D.A. *The Catholic University of America*, 1981. 279pp.

In much of the criticism of black drama written by nonblack critics there is a common, negative thread running through it: most of them relegate it to a nebulous category apart from the general categories of literature, referring to it contemptuously as "protest writing." These critics are not alone, however. In teaching the drama to black students on the university level, I have been more profoundly struck by the negative comments some have made about it, comments which in effect also serve to denegrate its value as literature. Although the central theme of black drama, a protest against the inhuman conditions of black life and the search for freedom, is one which still vitally affects their lives, some black students are quick to criticize the sameness of the theme, dismissing it with the

statement, "I've heard that before."

Thus, as an aid in nullifying invalid claims that black drama is mainly protest writing or propaganda, indeed, that it has little aesthetic value, this dissertation has as its goal the creation of a university course design centered on the variety of ways in which the central experience of blacks in America has been presented in modern black-American drama. The course design is intended for use by teachers in the second year at a four-year school. If the basic requirement is two semesters of English, then the course could be given in the third semester.

The method employed is literary analysis. The elements of the drama analyzed are theme, characterization, plot, and use of language. Beginning with a play in which all these elements are effectively combined, we proceed to three other plays in which one particular element is highlighted for analysis, in such a way that each can be treated individually in depth, allowing for an easier understanding of it by the students. The four plays treated in full are: *A Raisin in the Sun*, by Lorraine Hansberry; *In The Wine Time*, by Ed Bullins: *Ceremonies in Dark Old Men*, by Lonne Elder III: and *Day of Absence*, by Douglas Turner Ward. Because four plays may not be sufficient for an entire semester course, however, seven other plays of equal literary worth are included in the course design. These plays are: *Purlie Victorious*, by Ossie Davis; *Dutchman*, by LeRoi Jones; *No Place to be Somebody*, by Charles Gordone; *The River Niger*, by Joseph A. Walker: *Happy Ending*, by Douglas T. Ward: *Goin'a Buffalo*, by Ed Bullins; and *Family Meeting*, by William Wellington Mackay.

Because it effectively combines all the elements of literary analysis, *A Raisin in the Sun* is the first play analyzed. In the next section of the dissertation, *In The Wine Time* was chosen primarily because it highlights innovative techniques in the plot: *Ceremonies in Dark Old Men* was chosen because of its characterization. The one-act play, *Day of Absence*, was chosen because it easily sidesteps the charge of propaganda through presenting a dramatic alternative to the traditional mode of realistic presentation.

The final section of the dissertation is a bibliography of the most important literature on black drama and the teaching of it.

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